



Early Journal Content on JSTOR, Free to Anyone in the World

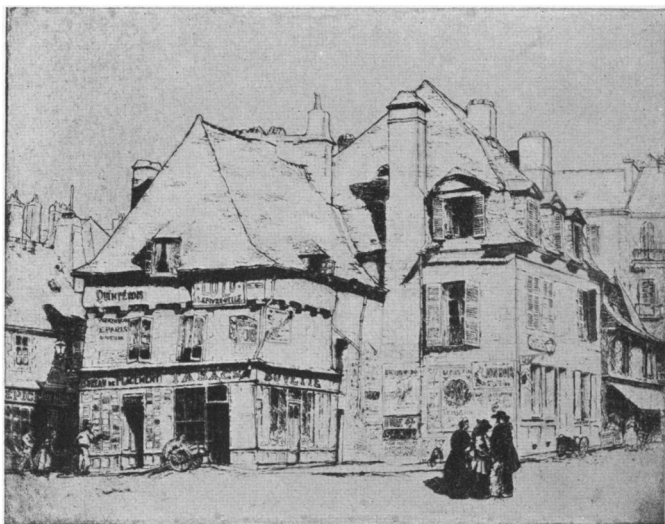
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



MOONLIGHT

AWARDED SILVER MEDAL

CHARLES B. KELLER

ARTISTS OF THE NORTHWEST

AN EXHIBITION HELD UNDER THE AUSPICES OF THE
ST. PAUL INSTITUTE

BY HARVEY B. FULLER, JR.

FROM May 1st to 9th there was held in St. Paul, under the auspices of the St. Paul Institute, of which Charles W. Ames is President, an exhibition of the work of artists of the Northwest, the success of which was so notable that such an exhibition will hereafter be made an annual event.

In thus establishing a yearly exhibition of Northwestern art the St. Paul Institute has given an impetus to art production and appreciation which is broadly significant. Not only will it have an important relation to art development in the States exhibiting, Minnesota, Wisconsin, Iowa, Nebraska, North Dakota, South Dakota, and Montana—but also, though perhaps in not so direct a way, to the art activities of the country.

There is unquestionably much talent in the central and western sections of the United States, but lack of stimulus to exercise it, and absence of opportunity to display and have it appreciated, have been

productive of a rather apathetic disposition on the part of artists. A feeling, too, of remoteness, almost of exclusion, from the more energetic and self dependent art of the East has had a depressing effect. What is needed in the central and western parts of the country is a greater spirit of self-reliance among artists and art lovers, as well as greater cooperation and organization. When these conditions are established art will come into its own in the West, as it long since has in the East.

It was with this idea that the recent northwestern artists' exhibition was projected. Heretofore art activities in the Northwest have been scattered and incoherent. True, the Minnesota State Art Society, with its exhibitions and other enterprising undertakings has accomplished splendid results in the development of fine and industrial arts in Minnesota. And the recent dedication of the beautiful new home of the Minneapolis Institute of Arts, with its wonderful equipment, en-



WINTER WOODS

AWARDED SILVER MEDAL

EDWIN M. DAWES

dowment and permanent art collections, has done much to crystalize art interests and raise standards in a wide territory contiguous to Minneapolis. But the "regional" movement undertaken in St. Paul to stimulate the current art output of the Northwest, both in quantity and quality, will supplement in a helpful way the work which the great museum in Minneapolis is peculiarly in a position to perform, as well as those special services rendered so efficiently by the Minnesota State Art Society, so that a greater degree of correlation and cooperation, a keener spirit of ambition and achievement is bound to result among northwestern artists. With such a spirit animating their talents they will be encouraged to participate more largely in exhibitions and other art activities which are national in scope.

The decision to hold the exhibition was only announced two months prior to the time of its presentation. Notwithstanding this short interval the general committee

of the St. Paul Institute worked with the energy and determination which pressure of time is likely to engender in enthusiastic promoters. Some nine hundred invitations were sent to artists and art organizations in the Northwest. The response was prompt and generous, and many unsolicited contributions clearly showed that the exhibition was a welcomed opportunity. The number of entries, their wide geographical representation, and their merit at once justified the undertaking. Next year it is planned to hold the exhibition from March 6th to 19th, after which it may be shown in other cities of the Northwest.

The jury of selection and award consisted of Lawton S. Parker, portrait painter, and Frank V. Dudley, landscape painter, both of Chicago. Both jurors expressed gratification over the work submitted to their judgment, and were warm in their belief that the art of the Northwest will be much enhanced through holding such annual displays. The design for the medals awarded is to be executed by Paul

Manship, who was born in St. Paul and received his early education and art training there.

The gold medal in painting was awarded to Lee Woodward Zeigler, director of the St. Paul Institute Art School, for a painting entitled "Titania," a charming, decorative interpretation of the queen of the fairies. The other awards were as follows: silver medal to Donna Schuster, Howard Lake, Minn., for a painting entitled "Early Breakfast"; bronze medal to Edwin M. Dawes, Minneapolis, for a painting entitled "Winter Woods"; honorable mention to N. J. Ponsette-Dart, St. Paul, for a painting entitled "Embers of Summer"; silver medal to Charles B. Keeler, Cedar Rapids, Iowa, for a group of etchings; bronze medal to Francisco Spicuzza, Milwaukee, for a pastel entitled "Water Sprites"; honorable mention to Mabel Key, for a water color entitled "Mitchell Park Green House"; silver medal to Herbert Strunk, Shakopee, Minn., for a work in sculpture entitled "Chief Shakopee"; bronze medal to Louis Mayer, Milwaukee, for a work in sculpture, "Sea Urchins."

A popular voting contest was held in connection with the exhibition for the selection and purchase of a painting to be added to the permanent collection of the St. Paul Institute's art gallery. All works by northwestern artists were eligible.

Ballots were sold at 10 cents each, visitors being allowed to purchase and cast as many votes as they desired for their favorite pictures. The interest was very lively and the sale of votes netted a much larger sum than was anticipated. As a result sufficient funds were thus raised not only to acquire the painting for which the greatest number of votes were cast, but also three others in order of popularity. The four paintings thus acquired were: "Hills of the Little Iowa," by N. R. Brewer, St. Paul, which secured the greatest number of votes; "Winter Morning," by Robert F. Gilder, Omaha; "Moonlight," by Charles B. Keeler, Cedar Rapids, Iowa, and "The Lone Pine," by George Raab, Milwaukee.

Another feature which added interest to the exhibition was a loan collection of paintings by celebrated masters, most of which were lent by private owners in St. Paul. Among the artists whose works were exemplified in this collection were: Constable, Diaz, Daubigny, DeBock, Fortuny, Hart, Carl Marr, Peale, Theodore Robinson, Thomas Sully, Sorolla, and Ranger.

From this exhibition the Minneapolis Institute of Arts selected thirty-four representative paintings which were shown as a special exhibition in the Institute for the remainder of the month of May.



ONE OF A SERIES OF SEA SHORE PICTURES PAINTED
RECENTLY BY EDWARD POTTHAST



INNOCENCE

HUGO BALLIN

AN EXAMPLE OF

CONTEMPORARY AMERICAN PAINTING